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## FOURNIER EXHIBIT WILL OPEN TO-DAY

FROM THE *St. Louis Republic*, Nov. 8, 1914—  
BY BULKELEY CABLE

The City Art Museum will open today an exhibition of paintings by Alexis Jean Fournier. This collection is unique in character. Mr. Fournier has devoted much time and love to studying the Barbizon school of modern French landscape painting, and to analysis of its inspiration. He has haunted the haunts of Rousseau, Corot, Millet, Cazin, Daubigny, Dupre and Diaz, and traced the influence of the environment upon the spirit and the detail of their work. He interprets this influence for us in a group of paintings, intimate in character and suggestive.

Often those familiar with the well-known compositions of the Fontainebleau masters may recognize the spirit of the scene. Fournier is a fairly capable artist, and he not only has much to tell us of the "1830 Men," but also has something to say for himself. His present work is of poetic faithfulness, often fine in color, and excellently put together. These pictures, well worth while in themselves, lose nothing from their intimate relation to the lives and work of the great painters of whom Fournier pays this unique and charming homage.

Many pictures by the Barbizon masters are in the homes of St. Louis art lovers, and have been seen in the summer loan collections of paintings owned in St. Louis. Many of the artists of St. Louis, too, acknowledge the influence of this great French school.

There are some, however, whose thoughts go in very different directions, who will very likely feel that such an exhibition as Fournier's has a touch of unreasoning hero worship in it, and that it unduly magnifies art influences that belong to another day.

But this is a narrow point of view. Mr. Fournier's picture, for example, of "The Birthplace of Millet" has a much bigger significance than its tribute to our interest in the intimate affairs of the world's "master of the epic in the flat."

### ANSWERS CRITIC'S OBJECTION.

"Why," says the ardent disciple of latter-day technique, "should we care about Millet's back yard?" Well, it is interesting to anyone who has enjoyed Millet's compositions to see how closely a great many of them were associated with his actual life. But it is a really vital thing for the American art student, the St. Louis art student, to realize how much Millet's home and its surroundings satisfied his need of inspiration from nature. It is conceivable that some misguided people may think that to become great like Millet they also should go and paint in Millet's back yard. To some it may appear that Millet's great luck lay in his having a back yard so inspiring. But it hardly matters what such students think. The student himself does not matter and never will, unless he can see that it was not what was in the geese and the pump, but what was in Millet, that made the art.

There is a big reality that the St. Louis art student can get into his mind by thinking over Mr. Fournier's pictures of the haunts of Millet. And it is simply that Millet did not need to go across the ocean to hunt up anyone's yard in order to find "material" for his art. He found it just where he happened to be, just as he would have found it in St. Louis.

A fact that is made to stand out for the thinking student is that Millet knew the things he painted wonderfully well, and that the artist always should know his theme wonderfully well in order to get the most out of it.

We have had here in St. Louis artists whose careers have peculiarly illustrated this point. Certain painters there have been who came to know intimately the country hereabouts and to find beauty in it, and to make pictures of distinctive appeal. And then they have gone to foreign lands in search of stronger inspiration, only to return with their art robbed of its delight, its character and quality.

### URGES STUDY OF BARBIZON GROUP.

Whether the foreign land the student seeks is simply a physical country, where he merely hopes for more picturesque or poetic or paintable aspects of nature, or whether it is in the realm of inspiration, of technique or suggestion only, the fact remains, just the same, that art based on a superficial or alien intimacy never can have the power of art that has its roots deep in the soil. Nothing is healthier for the American art lover to study than the careers of that wonderful "Barbizon group" of painters, who worked together in the woods of Fontainebleau.

The Fournier exhibition will continue during November, and for the benefit of visitors to the city it is stated that the Museum is open every day free, on week days from 10 to 5 and on Sundays from 10 to 6.

## ST. LOUIS ARTISTS' WORK IN MUSEUM EXHIBITIONS

FROM THE *Globe-Democrat*, Dec. 14, 1914

The product of St. Louis artists holds the interest of local aesthetic circles in three special exhibitions on view this week at the City Art Museum.

In the Society of Western Artists' nineteenth annual exhibition, which occupies galleries 30 and 31 in the west wing, twenty-eight pictures by fifteen painters represent the St. Louis chapter of the Western organization. Two of these St. Louis painters, Gustav von Schlegell and Carl Gustav Waldeck, are participants in the honors awarded by the jury, each receiving a \$100 share in the \$500 annual Chicago Fine Arts Building Association prize.

Von Schlegell's pictures are admired for their deep tones and sympathetic qualities, as color decorations. They were painted last summer in Italy. Waldeck's pictures are of figure subjects,

interpreting American womanhood. The prize picture, "The Red Dress," portrays an ideal type. "The Blue Girl" is an attractive decoration in quiet, pleasing color. Other St. Louis artists represented are: E. H. Wuerpel, Oscar E. Berninghaus, Dawson-Watson, Paul F. Berdanier, Cella M. Steuver, Augusta Finkelnburg, G. V. Millet, William F. Matthews, R. A. Kissack, Martin J. Jackson and Charles Franklin Galt.

#### COLLECTION OF AID'S WORK.

A separate collection of forty-four etchings and paintings by George C. Aid, a World's Fair silver medalist, further represents the active contingent of producing artists in St. Louis. Aid's etchings chiefly are of Italian and French subjects, and are charming in line and in the massing of composition forms.

A special exhibition of early American paintings in gallery 26 also has its associations with St. Louis, as one of the popular American painters of 100 years ago, who had a career in England as well as in the United States, is Chester Harding. Harding not only lived in St. Louis for a time, but his descendants here own many of his pictures. His grandson, Judge Chester Harding Krum, lent a self-portrait of this artist to the City Art Museum recently.

A night view of these exhibitions and of the permanent collections of the City Art Museum, will be held next Friday evening, December 18th, from 8 to 10 o'clock. The St. Louis Art League will provide automobile transportation by which the art-loving public can reach the museum from the street cars. The machines will connect with the University, Union avenue and Hamilton avenue cars at De Baliviere avenue.

#### LEHMANN TO GIVE TALK.

A feature of the Friday night exhibit will be an informal talk by Frederick W. Lehmann. Among St. Louis art connoisseurs Lehmann stands first in the field of black and white art. His collection of etchings includes fine examples of all the important masters, many of them several hundred years old. The newly developed print collection of the Art Museum will receive special attention in Lehmann's address. This collection has been reorganized and extended under the supervision of Samuel L. Sherer, chairman of the Print Committee of the City Art Museum Board of Control. It is now installed in the newly fitted and decorated southeast gallery on the second floor. This collection contains valuable plates by Rembrandt, the world's greatest etcher, and by other masters.

Several artists and critics will conduct visitors in the exhibition galleries after Lehmann's talk. Among those asked for this service are Richard E. Miller, who recently arrived from the seat of war in Europe; Mrs. Everett W. Pattison; Prof. Edmund H. Wuerpel, director of the School of Fine Arts; Robert A. Holland, director of the museum; George C. Aid, Fred G. Carpenter, Louis A. Lamb, Samuel L. Sherer, Fred G. Gray, Carl G. Waldeck, Dawson-Watson and Prof. Holmes Smith.

## THE NEEDLE IN ST. LOUIS GEORGE C. AID'S EXHIBITION

FROM REEDY'S *Mirror*, December 17, 1914—  
BY PINX.

St. Louis has etchers of merit, and, too, she has appreciators of etchings. All the masters, from Durer and back of that, with some local plates also, may be enjoyed in the collection of that loyal St. Louisan, Frederick W. Lehmann, who is to show us the way in this matter. Mr. Lehmann is to address the St. Louis Art League, December 18th, in the City Art Museum, where the city's print collection, Mr. Aid's attractive exhibition, and a group of etchings in the annual exhibition of the Society of Western Artists, all invite.

The etchings by George C. Aid, forming a transient exhibition at the City Art Museum, have qualities of vision and style, with truthfulness. Here are pictures that stir imagination, broaden understanding of the things that the artist interprets and respond delightfully to our love of the beautiful. Technically, Mr. Aid has advanced in the firmness and lightness of his touch with the needle, in his command of the acid. Since his exhibition of twenty-five etchings at the World's Fair, and the award of a silver medal by the International Jury, there has been official recognition of this St. Louis artist as of national caliber. Now returned, George Aid and his work are welcomed by those who care for the development of the artistic spirit in St. Louis.

In the field of black-and-white, where Mr. Aid has delighted connoisseurs, there is especial need for encouragement to St. Louis artists. This, the *Mirror* pointed out upon the return of another St. Louis etcher, Charles K. Gleeson, from Paris, two or three years ago. We suggested the opportunities this picturesque city offers to the artists of the needle, and ventured to hope for an interpreter to do for St. Louis something like that which Pennell and others have done for other cities.

How the technique of etching offers to the artist certain delightful opportunities afforded by no other artistic medium, how it affords people of ordinary means their opportunity to possess art of such merit as in oil paintings must be denied to them, should be more widely understood. The needle, more democratic than the brush, shares its triumphs for the benefit of discerning spirits: it multiplies each new achievement and then divides so that each of fifty lovers of the beautiful may have in original purity and quality all that the inspiration of the artist has kindled.

Most of these present etchings have come to the artist in France or Italy. They show us famous old buildings and places, and rarer ones where Baedeker has not gone before. How delicately and quaintly the "local color" or "atmosphere" or character of the place is developed. And how we lovers of St. Louis would be delighted to see the beauty-places and architectural character-focuses of old St. Louis so interpreted.